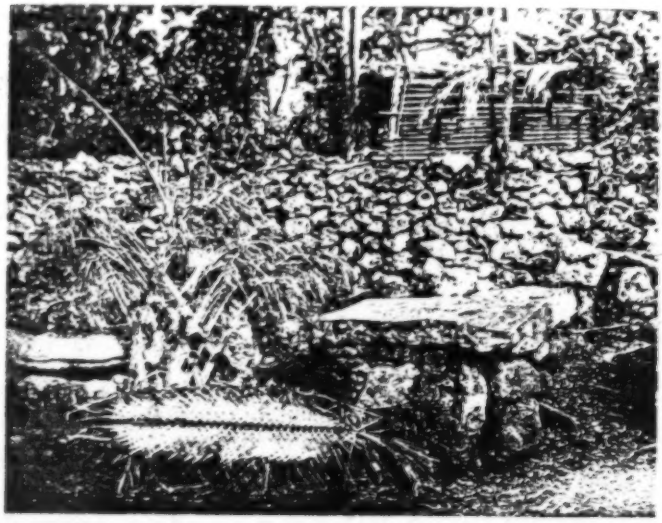
1: Layard E-5 (1914-1915) 1942
OO12 Malekula OO12

PLATE XVI. 1 and 2

X 796
417
285



X 796

[493]

1. Large dolmen at Pete-hul. Behind is part of the stone-platform, and to the left a leaf screen and circular fence erected during the mortuary rites for an old man

2. Table-stone for a dolmen resting on the wooden sledge on which it has been hauled up from the reef. (*Speiser*, 3, *Plate* 63, *Fig.* 4)

[facing P. 365]

1:Layard E-5 (1914-1915) 1942
0012 Malekula 0012

table is made or not, "counters" are distributed as was the case in the Gong-Raising rite for the provision of yams, each member of the home-village and certain men belonging to its twin-village making themselves responsible for an agreed number of lone- and attached-yams.

Table-stone hauled up to dancing-ground on sledge (simbe) by parties from all villages.

On the day appointed for hauling the table-stone up to the dancing-ground, representatives from all the Vao villages and from the neighbouring mainland and Small Islands assemble on the shore. Message-yams are laid out for the different villages so represented, and the members of each Lodge[1] in the home-village select a body of men to work for them, signifying their choice by handing a message-yam to the representative of each group so selected. These representatives then return home with the yams and with the news of which Quarter-Lodge they have been chosen to work for. Later in the day they all come back, each leading a party from his own village. These, working in relays, now drag the stone up to the dancing-ground, having previously placed it on a sledge formed of two wooden balks with cross-pieces which they haul by means of stout ropes, probably of the same kind as is used for hauling the gongs. This sledge (see Plate XVI, 2) is called *simbe*, meaning "seat," and so also "that on which the stone sits," and is ultimately connected with the Indonesian word *sĕmba*, and through that with *sukwe*, *na-humbe* and the whole complex of words related to these which has already been discussed.[2]

While hauling, the Workers sing and Maki-men dance Settling-Down and Taur Na-mbak.

As they haul the stone from the beach up to the dancing-ground the workers sing songs belonging to various song-and-dance cycles roughly in the order in which they are more formally performed during the final stages of the Maki leading up to the main sacrifice, while the Maki-men dance to welcome them. Thus, as the stone is being dragged along the beach they sing songs of the *Settling-Down* cycle. On the path leading from the beach to the village they break into songs of any cycle they like. Then, as they approach the dancing-ground, the gongs strike up the rhythms proper to the culminating cycle of *Taur Na-mbak*. As they do so, the workers burst into songs of this cycle, and three or four of the most important Maki-men dance *Taur Na-mbak* in front of them, progressing in serpentine course from one side of the stone to the other.

[1] I did not record whether this selection was made by the Quarter-Lodge or by the Side of the Lodge. Comparing this with the rites accompanying the selection of the small uprights described on p. 419, it is probably the Quarter-Lodge that is meant.

[2] See pp. 274, 693.